

after the most rigorous facing of all that they involved, and the most candid interrogation of the arguments one way and the other, arguments brought forward from many differing intellectual as well as temperamental angles. For, if it be true that, in these arguments, he dominated by his knowledge, his resolute and cable persistency, and his immense power of ordering and mastering hard facts, he, in his turn, owed an immense amount, in his mental development, to constant contact with the singularly different minds of Shaw, Olivier and Wallas Sydney Olivier, with his rich background of culture, tinged with a streak that can only be called icmantic, perhaps derived from his Latin heredity, was, in the Quartette, the voice predominantly of the moial sense. His instinctive feeling of human biotheihoocl had a waim ardour, he was always theie to icrmnd the othcis of ceitam imponderables, and to bung colour into tin it social constructions. Graham Wallas—who, alas, even while this was being written, died at his dci>k—bi ought not so much the underlying seriousness of the Nonconfoinnst manse whence he came as his humour, his gaiety, Ins keen psyc ho- logical insight, his quick human sense and his rate general- ising faculty. Shaw, of course, counted most, and that not only through his vivid vitality and irrepressible spaikle. Through him, as in part through the other two, Webb, with his passion foi getting things clone, was made aware

of another kind of intellectual effort that
"agony and
bloody sweat*" through which the artist «izn\
es at liuth
With humility, he paid homage to this in
his fnond

Having taught themselves what they
thought, and what
they did not think, and while this education
was going
on, the Fabians generally, and the Quaitctte
m paiticular,
set to work busily and very cheerily teaching
others * Eveiy
Sunday," Shaw records, * I lectured on some
subject which
I wanted to teach* myself " They had a pietty
clear notion